

HEISEY

NEWS

for your
knowledge

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HEISEY NEWS

Heisey Collectors of America, Inc.

169 W. Church St. Newark, OH 43055

Editor, Susan Pennington

(614)345-2932

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ADVERTISING: Ads are to be typed or printed on white paper with dark ink. Please double space. **Send to:** HCA Advertising, 169 W. Church St., Newark, OH 43055
New Ad Rates -- Effective March 1992! All Ads must be prepaid.

Classified: 20 cents per word, members, 30 cents per word, non-members.

\$1.50 minimum, 1/8 page limit. Personal ads 1/8 page limit. Abbreviations and initials count as words. Please do not abbreviate Heisey pattern names or Heisey colors. Ads which are entered in a vertical format can contain 67 characters (maximum) per line. When counting characters, remember to include spaces.

DEALER DIRECTORY: \$ 35.00 Per Year, Members only. (The new rate becomes effective upon expiration of an existing ad.)

DISPLAY	MEMBER	NON
1/8 page - (9 lines)	\$ 20.00	\$ 30.00
1/4 page - (20 lines)	\$ 40.00	\$ 60.00
1/2 page - (horizontal or vertical)	\$ 80.00	\$120.00
Full page - (letter style, or columns)	\$160.00	\$240.00

Ad copy must be received by the 1st of the month preceeding the publication date, e.g. April 1st for May issue. Camera ready ads accepted, but must follow line specifications. Ads containing reproductions will not knowingly be accepted unless clearly stated (e.g. Heisey by Imperial, etc.) HEISEY NEWS accepts no further liability.

The opinions expressed in articles in HEISEY NEWS are those of the authors and not necessarily those of the organization. The Editor reserves the right to edit, with or without the consent of the author, or to refuse any material submitted for publication.

About the cover: This month's cover photo features a #3404 Spanish goblet with the Rheims engraving. The engraving was done by Emil Krall, one of Heisey's most famous engravers. Mr. Krall's brother, Willibald and sons Oscar and Emil Jr. were also engravers at A. H. Heisey & Co.

Emil Krall passed away in July of 1956. In this July issue of the *Heisey News*, we remember him and his contribution to the world of glass. See page 14 and 15, Remembering Emil Krall.

A Reminder from Mary...

If you are planning to move, please contact Mary Holland at the Museum with your change of address at least two weeks ahead of time. By doing this, you'll be sure that your next issue of the *Heisey News* will arrive on time. Send notice to: HCA 169 W. Church St., Newark, OH 43055 Attn: Mary. Or, call the Museum (614)345-2932. Mon. through Fri. between 8 a.m. & 4:30 p.m.

Calendar of Events

Souvenir DinnerSept. 12, 1992

Yankee Heisey Club

Antique Show & Sale... Sept. 26 & 27, 1992

Holiday Dinner.....December 5, 1992

Benefit Auction..... March 12 & 13, 1993

Cadillac Dinner.....March 13, 1993

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Letter From the President

The July issue of the *Heisey News* will go to print just as all the excitement of *America Discovers Heisey* is about to begin. But, by the time you read my column Convention '92 will be history. I know that everyone will enjoy this year's events. This year will mark another milestone in our club's history.

The August *Heisey News* will contain Convention '92 coverage, as well as the results of the election of new Board members and officers. Please support the new Board of Directors. When asked to serve on a committee or project, do your part. The Board of Directors needs your help and support.

The expansion project is taking shape and everyone is very excited. We feel this is a big step forward for our museum.

The Gold Animal Collector's Series fund raising project should be completed by the time you read this. So far, over 1,000 volunteer hours have been spent checking, sorting, and packing the animals and there is work left to be done in order that the sets be ready for distribution.

The Pink Mother Rabbits arrived in early June and the pre-ordered mail orders were shipped within days. Many of the pick up orders will be distributed through the Museum gift shop during Convention. If you ordered a Mother Rabbit and have not yet picked it up, please stop down to the gift shop at your earliest convenience to do so.

We have have had very good response to our **Selected Items Sale**. Brad has been busy filling mail orders and Kathy and Susan have experienced increased sales in the gift shop. The sale continues through July 1, so there is still time to place an order. Check the June issue of *Heisey News* for the **Selected Items Sale** list and order form.

Get well wishes go to Myrtle Burgess of the Columbus 76'er's study club. Myrtle suffered a slight stroke in May. We certainly hope she is well on her way to recovery.

On behalf of HCA, I wish to express my deepest sympathy to Dorothy Priddy on the loss of her husband Wilbert. Mr. Priddy died in April after a brief illness. The Priddys have been members of HCA since 1978.

I want to extend a special thanks to the HCA staff: Kathy, Susan, Wanda, Mary and Brad, for making my job as HCA President easier.

Thanks to all of you for your support.

Dick Smith

Curator's Report

Kathy McCracken

There is much to be done here at the Museum with the 1992 Convention only days away. In addition to Convention and the expansion project, the number of regular visitors has increased noticeably in the last few weeks and sales in the Gift Shop have also been brisk.

Susan and I spent several days working in the Lower Level to improve the displays of tools and of the etching process. Last year Elaine Cobel generously donated mold-making tools and related photographs which belonged to her father-in-law, Ray C. Cobel, a Heisey employee for forty-two years. We are glad to have them now on display.

In the last few weeks we have also received three items on loan which many members will be interested in seeing. We have a #1231 Ribbed Octagon rum pot in Flamingo and two items in Experimental Black: #341 Puritan hotel sugar and #351 Priscilla mayonnaise under-plate.

The organizing and packing of the Gold Animal Collector's Series has been more work than anyone ever imagined. Charlie Wade, Chairman of that sub-committee, has done an excellent job in getting volunteers to come out night after night and weekend after weekend to sort and pack animals. It is impossible to describe the process of organizing 450 numbered sets of 12 animals each, some of which will be shipped and some will be picked up. The Expansion Committee has worked many long hours on this project.

I hope to see many of you at Convention, particularly at the Ground Breaking on Wednesday evening. This event will be an important moment in HCA's history.

Museum Volunteers for May

Liz King	Mary McWilliams
Vivian Moore	Mollie Miller
Connie Makris	Phyllis & Bob McClain
Jim & Karen Clark	Bob Rarey
Dick & Frances Stotler	Louise Ream
Stan Holmquist	Hugo Wenzel
Frances Law	Ann Holman
Jim & Helen Kennon	Leonard Tipton
Steve & Aly Bradley	Bill & Marie Rehbeck

Our loyal volunteer staff seems to be plagued with a variety of illness and injury lately. We value the work done by our volunteers and we realize that volunteers are vital to the operation of the museum. From the entire staff please accept our get well wishes: Jim Earnshaw, Helen Rarey, Karen Clark, Mary Holmquist and Mary McWilliams.

Museum Expansion Committee Update

Bob Rarey, Recording Secretary

The Committee report this month is very positive to us (the Committee) and to all members of HCA. Bids for construction of the proposed addition to the Heisey Museum have been received and a contract awarded to the low bidder, Kelco, Inc. of Newark, OH. Four bids were received and the Committee feels that they were very competitive, as there was only a 7% difference from low to high bid.

The cost of the project will be somewhat higher than originally anticipated, due to local, state and federal regulations that did not apply when the project was first initiated. It will be necessary to install two restrooms on each floor, provide an elevator for handicap access, install a sprinkler system in the lower level, provide a 4 inch waterline to service a fire hose cabinet on each floor and connect the new building to the existing tunnel for travel between the buildings. The HCA Board of Directors has approved the necessary changes and the Ceremonial Ground Breaking will be held on June 17, 1992.

Norman Thran reported on the current fund raising status and projected income for the project in the year during construction.

Larry Stickle, HCA Treasurer, with assistance of Stan Darling, HCA Attorney, has arranged for a line of credit, to be used only if needed, to complete the project.

By necessity, this report is written two weeks prior to the HCA Convention. A more detailed update will follow next month along with the Convention story.

Views from the Fund Raiser

Norman Thran

As I write this update, June 10, 1992, we have reached the \$227,000 level. Much is going on here in Newark on the Museum Expansion and preparation for the Convention '92, America Discovers Heisey. It seems that all the committee members are busy with packing the Gold Animal Series and working on the final arrangements for the ground breaking. Next month I will give you an update on the money raised and received during convention. As we continue to move along with the building expansion program, your continued support will be needed. Those who have pledged gifts, please forward as soon as possible. If you have not given yet, please consider helping in any way you can. Remember, gifts both large and small count and with your support, we can make this expansion a success.

Volunteers work hard preparing for the distribution of....

Gold Animal Collector's Series



Pictured above: Dick Marsh (left rear), Jan Thran (left front), Larry Stickle (right rear), Charlie Wade (right front). Photo by Kathy McCracken.



Pictured above: Ann Holman (left rear), Stan Holmquist (center), Larry Stickle (right rear). Photo by Kathy McCracken.



Pictured above: Norm Thran (left rear) Charlotte Adams (center rear), Chauncey Delaney (center front), Jan Thran (right). Photo by Katy McCracken.

From the Editor

Susan Pennington

The news generated by the Convention will appear in the August newsletter. Many of you will be here in Newark to experience history in the making, as HCA breaks ground for the new museum addition. For those of you who will be unable to attend, be sure to watch for the details in the August *Heisey News*.

The advertisers have done a super job of getting their ads in by the 1st of each month. This is a tremendous help and I appreciate your cooperation very much.

Each year, in the May issue of the *Heisey News*, the candidates who are running for membership to the HCA Board of Directors are profiled. Please remember that the instructions given for voting by absentee ballot reflect the rules set by the HCA Bylaws, Article VII (h) and (i), which read:

(h) In lieu of obtaining a ballot at the annual meeting a voting member in good standing may obtain an absentee ballot by applying to the secretary thirty (30) days in advance.

(i) Absentee ballots, to be valid, must be returned by mail postmarked at least fifteen (15) days before the date of the annual meeting.

On June 6, 1992 Dave Longaberger, President of the Longaberger Basket Company in Dresden, OH bought Newark's historic Auditorium theater at public auction. HCA's own Larry Stickle served as auctioneer at the lone bidder auction. Mr. Longaberger plans to restore the building to its original grandure and make it a focal point for entertainment in Licking County.

On Wednesday June 10, 1992 the Newark Advocate reported that Mr. Longaberger may also be a partner in the future restoration and operation of a second theater in Newark's downtown, The Midland. Local businessman, Michael Bennett, has the hope of turning this theater into a dinner theater.

These two developments, coupled with the construction of the Heisey Museum's new addition, will most certainly draw more visitors to the Newark area. Licking Countians, as well as HCA members, will be counted among those who support local history education and the preservation of our historic structures.

Yesterday I paid a visit to Horace King, former designer for A. H. Hesiey & Co. Horace has been in Licking Memorial Hospital for treatment of an infection and is improving but will not be home in time to attend the Former Employee Open House this year. I know he would appreciate receiving cards--his wife Ginny says he's bored to death. If you would like to send Horace King get well wishes, mail your card to Horace King,

C/O HCA, 169 W. Church St., Newark, OH 43055 and we will see that he receives it.

The completion of the July issue of the newsletter marks my one year anniversary as Editor of the *Heisey News*. It hardly seems possible that an entire year has passed, but when I recall the many events that have transpired since last summer, it must be true. I would like to thank all of you for your support and encouragement. I have learned and grown and I hope that I can continue to count on you for input as well as support. A special thanks to the contributing writers and photographers. Without your support, putting an interesting newsletter together would be impossible.

Book Review

by George Reynolds

Elaine Ezell & George Newhouse, *Cruets Cruets Cruets* Vol. 1: Antique Publications, Box 553, Marietta, OH 45750. 200 pgs. \$29.95 soft cover, \$37.95 hard bound

Ezell's and Newhouse's first effort to catalog each and every cruet made in the United States should become the cruet collector's bible. The brief introduction, thankfully free of the usual repetitive history, is followed by a photo page picturing and identifying 82 different stoppers. This is important; many collectors have what they consider to be a great cruet collection only to discover that many of their "finds" have the wrong stopper. Of course, this ruins most of the item's value.

The authors then present three pages of the various shapes of cruets. They picture fourteen shapes and describe three others.

The body of the volume consists of 750 pictured cruets with eleven pages in beautiful color. The photos are captioned with the following: stopper, body, handle, company, diameter, height, capacity and color. Antique Publications has done their usual exceptional job with the color photos. The addition of the shapes and stopper identification included will be a great help to all cruet collectors.

This effort by Ezell & Newhouse will be of limited value to the casual cruet collector or general glass collector. However, it will be a great aid to all serious cruet collectors. The volume is really a check list that will prevent duplication in most collections.

The future publication of a pocket sized version of this book would be a help to all collectors, specialized or not.

Ray Cobel's Tools

Susan Pennington

Ray Cobel began his career in the glassmaking business as a *vice hand* at A. H. Heisey & Co. in 1912. He was promoted to *Foreman of the Mould Shop* and eventually was given the position of *Master Mechanic*, one of the highest positions in the company. Ray worked at A. H. Heisey & Co. until his untimely death in 1964.



Ray Cobel (L), Plant Manager Harold Schmeltz (R), Photo from the HCA archives.

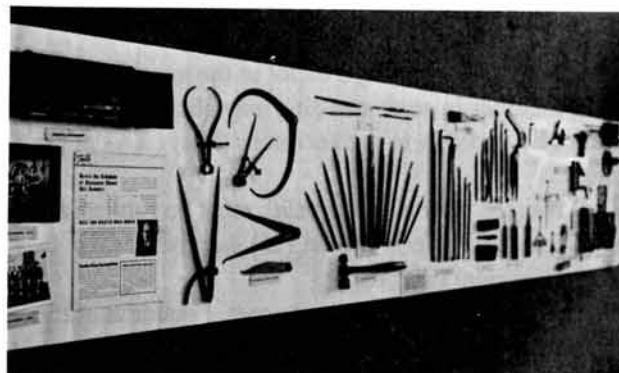
Though he did not hold the title of designer, Ray was granted many patents for glassware, and was responsible for several mechanical patents which were assigned to the Heisey Company. Among his most well known designs are the cylinder shaped glass mail box and the Cobel cocktail shaker.

Ray's son Carl, was also a talented artist. Carl designed for Heisey for two years. He is best known for his Flame candlestick design.

In 1975 Carl Cobel wrote an article for the *Heisey News* about his father and the tools. He also loaned his father's tools to the Museum temporarily for display.

After Carl's death several years ago, his wife Elaine, came across the tool chest that had belonged to Carl's father. The chest was filled with the tools used by Ray Cobel during his years at the Heisey Co. Many of the tools were handmade by Ray himself.

In the summer of 1991, on behalf of the families of Ray Cobel and Carl Cobel, Elaine Cobel donated Ray's tools to the National Heisey Glass Museum. These tools are now on display in the lower level of the Museum.



Ray Cobel's tools photo by Elaine Cobel

New Lower Price on Limited Frosted Rosalene Seconds !!!

Due to a price adjustment made by the Fenton Company, we will be offering the frosted Rosalene animal seconds at a lower price than previously announced. **All those who participated in the lottery will be sent a refund on the difference between the previously announced price and the new price.** After the lottery, remaining Frosted Rosalene animal seconds will be available for sale in the Gift Shop. The new lower price will be charged for lottery animals and gift shop purchases. We will have approximately 50 of each animal, so be sure to stop in at the Gift Shop, or call the Museum to place a mail order. Phone orders: (614) 345-2932 Monday through Friday between 8 a.m. and 4:30 p.m. Visa and Master Card accepted. All Ohio orders must add 6% sales tax. All mail orders must add 10% shipping and \$3.00 handling.

New lower prices for Frosted Rosalene Animal Seconds

Fish Bookend	\$45.00	Duckling	\$25.00
Airedale	\$50.00	Cygnets	\$25.00
Sow	\$50.00	Colt	\$30.00
Gazelle	\$50.00	Hen	\$40.00
Giraffe	\$50.00	Filly	\$50.00
Tiger paperweight	\$45.00		
Rabbit paperweight	\$30.00		

Club Notes

#19 Rochester Area HCC

George Reynolds

The April meeting was held at the home of Betty & Mert Evans. Mert wasn't there--he was out flying B-17 bombers!

Jeff Frew went over the questionnaire that was passed out at the last meeting. He had few responses, not a surprise. The object was to find out what the members thought of the meetings and how to improve them. Marvin Jacob then discussed the success of the Gold Animal Collector's Series that HCA sold and the eventful Cadillac Dinner.

Fourteen different varieties of plates were then presented including examples of most of the Heisey colors. Several other pieces were shown including, #414 goblet, #341 small pitcher, #118 Miss Muffet candle and a Waldorf Astoria pint decanter.



#118 Miss Muffet candle

May found the group at Marge & Jerry Gillette's home in Greece, N.Y. The subject of the meeting was baskets. The Gillettes have a wonderful collection, including just about all the basket patterns made. The Cornation example shown, is rarely seen.

Marvin was designated our delegate at the Convention to vote on our behalf. Several ideas for future meetings and displays were discussed. This was tabled for a future meeting.

Bruce Schwendy will retire from General Motors in September. Donna bought him a new 50HP motorcycle and leather jacket as a retirement gift. Hopefully he will show them off at Convention.

Our quote for the month. Winston Churchill was told by a lady at a party that he was drunk and should go home. He replied, "Madam you are ugly, but I shall be sober in the morning."

#25 The Heisey 76er's Study Club of Columbus

Hugo Wenzel, Scribe

The Heisey 76er's Study Club of Columbus and Northeastern Franklin County held its monthly meeting May 20, at the home of Myrtle and Warren Burgess. We enjoy their hospitality because, currently, they are our most active collectors and we always see new items.

Our business meeting was short. We authorized a gift for the building fund to be presented at the Annual Meeting and selected the nominees for the club vote at the annual election. Arlene Zipperlen who is in charge of the former employee reception at the convention, requested volunteers.

Myrtle presented the program--*Old Colony Etch*. She amazed us by giving each of us a 26 page mini-manual. This was made up of selected copies of pages from books on etchings and catalogs showing Heisey items made with #448 Old Colony plate etching.



We then adjourned to the dining room table to admire pieces from their collection of Sahara with Old Colony etch. These items were pushed to the center where we could enjoy them while we feasted on Myrtle's delicious dessert.

Note: Just as I was about to mail this report, I received word that Myrtle had suffered a minor stroke on Memorial Day morning, and as of this writing is in Columbus Riverside Hospital.

#448 Old colony plate etching



#33 Golden Gate Heisey Collector's Club
From the May 1992 issue of The Golden Gater

Our well attended March meeting was held at Roger and Leila Deal's beautiful home in San Francisco. We held a short business meeting, followed by a scrumptious dinner. The Deals, who both share in the culinary skills, provided a truly delicious turkey dinner with all the trimmings! No one went away hungry, that's for sure!

After dessert, we had our *Show & Tell*. There were really some very special finds and it was a wonderful way to cap-off a most enjoyable evening. Thank you, Roger and Leila, for hosting, we all had a great time.

I checked with HCA on what is necessary to become a voting HCA member. HCA requires a one-time payment of \$25.00 for you to become a voting member. Of course, we're all HCA members, but I believe there are only four folks in our club who are voting HCA people. What better way to become involved in an organization than to be a voting member? So, I'm sending in my \$25.00. Maybe it's something each GGHCC member should consider.

The next GGHCC meeting is scheduled for June 13. We will be meeting in the home of Fran and Russ Shields, on Llama Lane in Gilroy. This meeting was scheduled to follow the 6 p.m. closing of the San Jose glass show. Since a few of our members will be doing the show, we'll await their arrival to begin the meeting and of course, dinner. This will then give members a chance to come face to face in a hands-on adventure with Russ and Fran's llamas. They're really gorgeous animals. Fran and Russ are planning a barbecue with steak and salmon for entrees. Don't forget to bring your latest finds for sharing.

#41 Yankee Heisey Club

Betty Bean

The regular meeting of the Yankee Heisey Club was held on May 4, 1992 at the home of Don and Betty Bean in Milford, MA.

President Ed Morin presided at the business meeting. The nominating committee presented a slate of officers which will be voted on at our annual meeting in September.

Jim Houghton, Chairman of the Show Committee, reported that the first set of contracts have been sent out and that he has heard from most of them. We are anticipating a great turn out for our September show in Sturbridge, MA--The 1992 Yankee Invitational Antique Show & Sale.

Pat and Tom Gibbons have invited our members to their home in Swansea for a July 12th get-together. We are looking forward to that.

Tim Rector conducted Show & Tell and also the program on Heisey nut cups. Interesting items in the first section included a #15 flower frog in Hawthorne, #1404 Old Sandwich 1-lite candlestick in Moongleam, #5058 Goose stem cordial with frosted stem and a lovely #4027 Christos decanter in Diamond Optic with Moongleam stopper and foot.

Our next regular meeting will be on Tuesday, September 1.



#5058 Goose stem

Keeping In Touch

Louise Ream

On Mold Or Mould--All of us who have used the word moulds in the newsletter and elsewhere are very much aware that the modern spelling of the word is mold. However, since the Heisey Glass Company used the *archaic* spelling, we decided to use that spelling too.

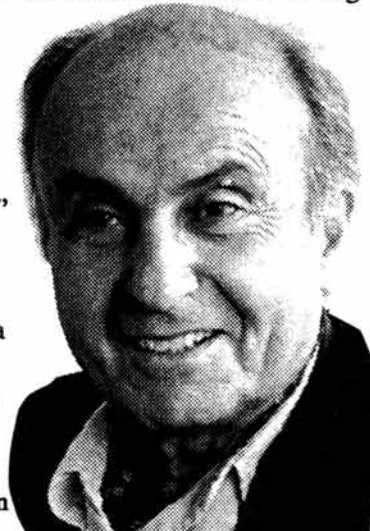
We also checked on the spelling of the word with the company which made the half-size horsehead souvenir. They still were using the *archaic* spelling in the name of their company, Island Mould.

That reminds me of a nephew of mine who always said *aminals* instead of animals. One day when his grandma corrected him for this he replied, "Grandma, *aminals* and animals are the same thing." We all know, also, that moulds and molds are the same thing.

Eva and Hans Zeisel--As I mentioned last month, I received a letter from David Curley of Albany, N.Y., which included information that Hans Zeisel, husband of Eva Zeisel, had died in March at their home in Chicago, at the age of 86.

Dr. Zeisel is survived by his wife, Eva, daughter, Jean Rechards of N.Y.C., son John Carlisle, MA., and three grandchildren.

Hans Zeisel was born in Czechoslovakia in 1905 and moved to Austria with his family when he was only one year old. He earned a law degree in Vienna in

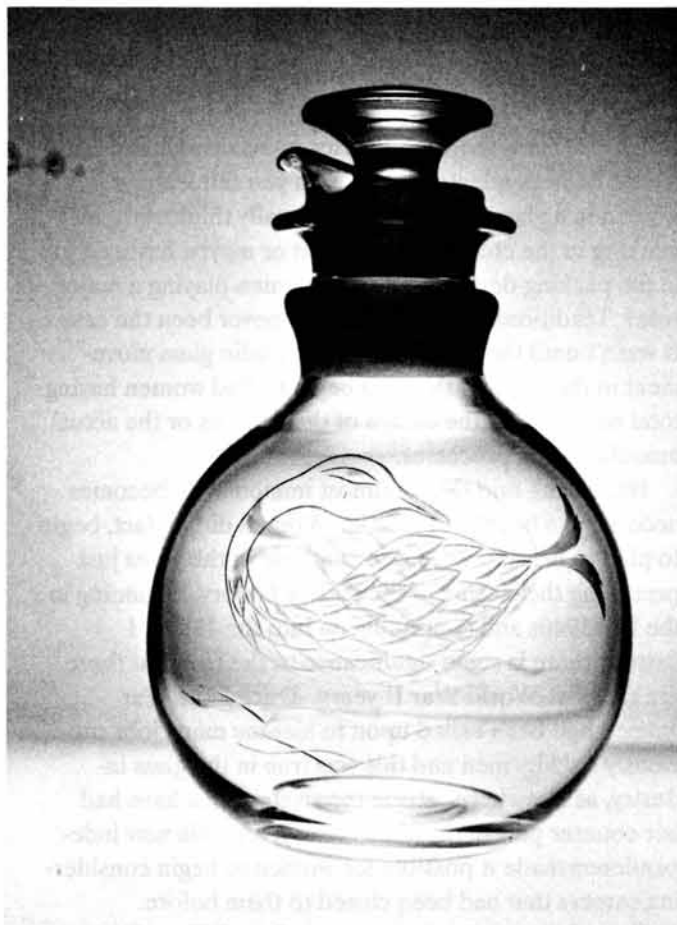


Patricia Evans, 1983

1927, where he practiced law until 1938. He came to the United States three years after the Nazis took over and thereafter had a brilliant legal career in this country. He also taught sociology at both Rutgers and Columbia Universities and served as a consultant to the War Department, Justice Department, Rand Corporation, and the American Bar Association. In 1952 he joined the faculty of the University of Chicago, working on a Ford Foundation project which led, four years later, to the publishing of The American Jury in 1966.

Mrs. Zeisel is an internationally known designer of ceramics, which includes glass items. She designed several of the late Heisey patterns. The only one ever listed in a Heisey catalog was #1637A Town and Country, shown in the last catalog in 1956. The pattern was made mostly in Dawn and Limelight with relatively few items in the line. She received a *Good Design Award* for this pattern.

She also designed #6009A Roundelay, which was probably too modern for its time. It was made only in Dawn and Crystal and was another short line which never appeared in a catalog since the company closed soon after the pattern was introduced. It did appear in ads and in other information sent to customers who carried Heisey glass in their stores. Eva also designed a few other items in glass and several etching patterns. For more information on Eva Zeisel, see the August '87, September '87, and October '87 issues of *Heisey News*.



#6009A Cocktail shaker with duck engraving, designed by Eva Zeisel.

From Heisey's 1956 Catalog #33

TOWN AND COUNTRY—Pattern No. 1637A in "Dawn" Color

"GOOD DESIGN" AWARD FOR 1955

Designed by Eva Zeisel

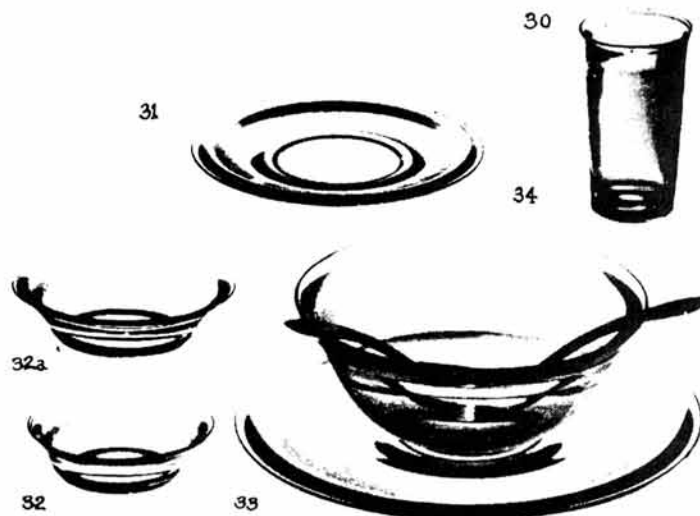
No.	Size	Item	Price	
			Dozen	Each
30-1637A	12 oz.	Tumbler or ice tea.....	14.40	1.20
31-1637A	8 in.	Plate.....	23.40	1.95
32-1637A	5 in.	Dessert or sauce dish, flared.....	13.20	1.10
32a-1637A	8 in.	Round relish or serving dish....	35.40	2.95
33-1637A	14 in.	Sandwich plate..	47.40	3.95
34-1637A	11 in.	Salad bowl.....	45.00	3.75
99	2 pc.	Wood servers...	12.00	1.00

Made in America by Hand

NEWARK, OHIO



TOWN AND COUNTRY—Pattern No. 1637A in "Dawn" Color



From the Heisey Herald April, 1992

Heisey's Designing Women, Part I

Tom Felt

Like so many major industries, glass manufacture has always been dominated by men. If you think about women in a glass factory, you generally think of them working in the etching department or maybe having a job in the packing department. But women playing a major role? Traditionally, this simply has never been the case. It wasn't until the formation of the studio glass movement in this century that you begin to find women having total control over the design of their pieces or the actual manufacturing processes.

But having said this, it almost immediately becomes necessary to backtrack a little. Women did, in fact, begin to play an increasingly important role in the years just preceding the closing of the Heisey factory, beginning in the late 1940s and continuing on into the 1950s. I suspect there is some significance to the fact that these are the post-World War II years. During the War women had been called upon to assume many jobs previously held by men and this was true in the glass industry, as elsewhere. Rosie the riveter must have had her counterpart in the glass factory, and this new independence made it possible for women to begin considering careers that had been closed to them before.

One of these young women was Jane Wilson Scott. She was an art major at Denison University who graduated in 1949. She had been a student of Horace King's, who was chairman of the Art Department at Denison and also employed as a designer by Heisey. Her first job was to make scale drawings of every piece produced by Heisey for the new catalog that came out in 1950, spending nearly a year at this task. These same drawings were also used in catalog #32 in 1953 and catalog #33 in 1956, both of which have been reproduced. These were, of course, the final catalogs put out by Heisey.

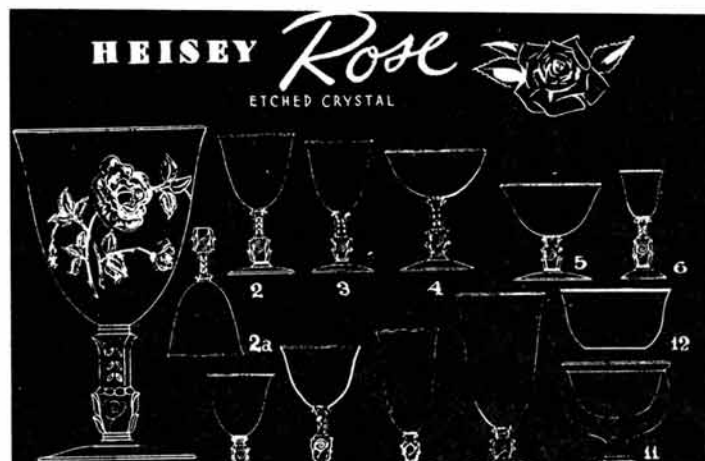
Although her employment by Heisey was relatively brief, lasting only three years, 1949 to 1952, she also found time to design several new pieces. Many of these were never made, though at least a few were added to lines originally designed by Horace King. For instance, she created the center-handled sandwich plate and hurricane lamp in the cabochon pattern and the covered marmalade in the Plantation pattern.

One of her last designs was the #1952 campaign beer mug, or Dumbo mug, as it is better known today. It was not actually a production item, but was made in amber only for a Republican dinner in Newark, where it was given out as a campaign souvenir. E. Ward Russell had



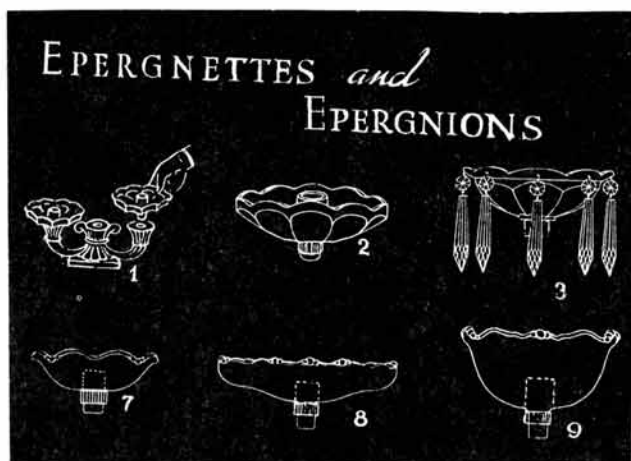
these mugs made in seven different colors by Imperial in the 1960s and early 1970s.

It's sometimes a little confusing, because at the same time that Jane Scott was employed by Heisey, another woman named Jane Phillips was also designing for them. She began working for Heisey in 1946, but unlike the other Jane was already a successful career woman at the time. She had spent a year in Paris and had worked for a while as a designer for Fostoria before coming to Heisey. She probably did a number of designs for additions to lines originally created by Horace King, including the 1-light candlestick in the Waverly pattern. Her most significant contribution was the Heisey Rose etching. It was made from 1949 until 1957 and can be found on at least 114 different pieces. The same year that she had her triumph with Heisey Rose, however, Jane Phillips also had what she apparently considered an even greater success--a line of modern dinnerware called Gray-lure that she designed for the Crooksville China Company. She had done this in her spare time and it was such a sensation at the Gift Show that she decided to resign her position with Heisey so that she could freelance full time. I don't want to suggest that Jane made a mistake, but I wonder how many Gray-lure collectors there are today compared to Heisey Rose Collectors?



Unlike Jane Scott and Jane Phillips the next lady to be mentioned, Annie Lee Dillon, was never actually an employee of Heisey's nor, for that matter, a career woman at all. Mrs. Dillon was a *matron* from Raleigh, North Carolina. I use that somewhat old fashioned term deliberately, since if it calls up an image of a society woman involved in garden clubs and charity work, the description is just right. But Mrs. Dillon also had a very inventive mind and was even known to her friends as *Gadet Dillon*. Among many other things, she created a *Fence-Me-In* bed guard for converting a regular bed into one that babies and small children could use without danger of falling out.

She also invented and patented the epergnette. The idea came to her late one night when she was lying in bed wishing that she had an epergne to use for a party the next day, but not wanting to put as much money as she would have to into buying something she would use only occasionally. Then it occurred to her that maybe she could convert a candelabra into an epergne so she set to work, while the rest of her family was sleeping, using various sized saucers and glue. The result wasn't perfect, but her friends were very enthusiastic when they saw it. She later did a demonstration of the idea for her local garden club and they wrote to Heisey urging that it be put into production.



Actually, several companies showed interest in the epergnette, including Fostoria who sent a salesman to visit Mrs. Dillon. But it was Heisey who put the idea into production first in 1945. It was a success and epergnettes continued to sell well for Heisey until 1957 and then remained in Imperial's catalogs until at least 1980, and probably longer. Displays put on by Mrs. Dillon around the country for Heisey showed the invention's versatility, since epergnettes could be used in metal candlesticks or

vases. If need be, an epergnette could even be placed in a common tumbler. She also stressed that you didn't need to be confined to using flowers--leaves or vines, nuts for fruit, could also be part of a floral display.

Heisey eventually made epergnettes in three different patterns, Old Williamsburg, Waverly (in three sizes) and Block Five. The latter is very plain and if it weren't marked with the Diamond H would easily be confused with the epergnettes used as part of the well known Cambridge Arms line.

From the Heisey Herald May, 1992

Heisey's Designing Women, Part II

Our next designer was another one who never actually worked for Heisey, though she designed one piece made by Heisey and frequently used Heisey blanks in her own work. This was Dorothy Thorpe. Her career began in the 1930s when she took an old wine bottle and had the top ground off. She then had a monogram sandblasted on it and wrapped the bottom in raffia, using a technique she learned from her brother who wrapped the handles of his fishing poles that way. The result was a tumbler attractive enough that she was able to find a local store willing to take all she could manufacture--which was initially dependent on how many old wine bottles her husband could find in the local dumps. Being from Glendale, which is close to Hollywood, reputedly one of her earliest customers was Clark Gable who bought a large order of these tumblers.

In addition to the sandblasting she was most well known for, Dorothy Thorpe later marketed many different decorations, including irridized finishes, gold and silver bands, and enamel designs. Eventually she even included matching silver, china and linens amongst her creations. In 1937, Gumps in Honolulu commissioned a stunning set of glass-topped furniture from her with sandblasted designs.

Among Heisey blanks known to have been used by her were the Cobel cocktail shakers and the large buffet plate in the Revere pattern. I suspect there were many more, as well. Then, 1947, Mrs. Thorpe brought a clay design to Heisey and asked to have a set of stemware made for her. This consisted of a wine, water goblet, and champagne in the Hydrangea pattern. Made exclusively for Dorothy Thorpe, the pieces had



Hydrangea

stems frosted by Heisey to which Mrs. Thorpe applied a lavender stain. A Hydrangea stem was one of two pieces that our club purchased in 1979 to present to the Chrysler Museum where it is now on display in their permanent glass collection.

Dorothy Thorpe appears to have remained active in the business until sometime after 1974 when she died, though she sold the company in 1970. As far as I can tell, the company continued to operate until just a year or two ago, since it was still listed in *China, Glass & Tableware* directory in 1990, but is not in the most recent directory dated 1991-1992.

Each of the women discussed so far had her own unique and, in at least two of these cases, enduring effect on design history. But the most famous woman to have an association with Heisey was, curiously, the one who probably had the least commercial success in her dealings with the company.

Eva Zeisel was already internationally known long before she was appointed by Heisey to be their new art director in 1953. In that position she created a number of new lines, but none was in production for more than a year or two and some may never have progressed beyond the trial stage. Why? It's hard to know if this was because the public just didn't want them or that Heisey's sales people didn't know how to reach new markets for her very modern designs. It's possible that what Eva Zeisel wanted to achieve in glass just wasn't economically or technically feasible, since her previous experience was almost entirely in the field of ceramics.

Her career was long and fascinating. She was born in Budapest and at a very young age became one of the first women in Hungary to be apprenticed as a potter. Early on she established a preference for working freelance rather than being associated with any single company and by the 1920's had moved to Germany where she created designs influenced by the art deco movement. Perhaps the most intriguing--and problematic--portion of her career, however, was the years for 1932 until 1937 when she became an active participant in the experiment in communism underway in the newly formed Soviet Union. At that time, foreigners were welcome in Russia and Eva Zeisel actually became the Art Director of the China and Glass Industry of the Russian Republic. Attitudes in Russia changed, however, and by 1937 a much more nationalistic spirit had arisen and Zeisel found herself out of a job.

After leaving Russia, Eva returned to Hungary only briefly. When the Nazis invaded she was forced to flee, literally getting out on the last train allowed to cross in Switzerland. From there she went to England, where she

met her husband, and the new couple soon sailed for the United States.

In this country she worked for nearly every major china company, including Castleton, Red Wing, and the Hall China Company, among many others. It was while working for Hall that she had her first real experience with glass ware design, creating a set of tumblers to coordinate with her Hallcraft Silhouette pattern. This was a very contemporary set of glass ware, made by the Bryce Brothers factory in Mount Pleasant.

Her first design for Heisey was Roundelay. It consisted of sixteen items, none marked since they were blown. For whatever reason, they clearly were not popular and probably were never very widely distributed, only remaining in production for a matter of months.

This is true also of Eva Zeisel's other known patterns for Heisey, which included several cuttings and etchings and at least two other blown tumbler lines, Hour Glass and Crystal Buds. None made it into the catalogues and if it weren't for trade journal reports, we probably wouldn't even know what they looked like.

The one exception to this seeming lack of popularity was her Town and Country pattern, brought out by Heisey in 1954. Again a very plain line, these were heavy pressed pieces in glass which stood up well to every day use, which is probably why they were so much more popular. Town & Country won a "Good Design" award in 1955 and remained in the catalog until 1957. The pattern consisted of twelve items altogether, all either drinking or serving pieces, a couple of which were reissued by Imperial in Crystal up until the early 1960s.

Eva Zeisel returned to working with pottery once again shortly after this, though she was later to design two other tumbler lines for the Federal Glass Company. In her mid seventies she went back to Hungary where she proved to be just as innovative and active as ever, working once again in the very same pottery factory where she had made her start nearly sixty years before. In 1984 a major exhibit of her work was mounted and she was also the subject of a profile in the *New Yorker*.

Editor's Note: The mold drawing on page 13 indicates that an existing mold was altered for an Eva Zeisel design. The original mold drawing is located in the HCA archives.

2. Part Mould

TOP OF MOULD

MAKE
FITTER
 $2 \frac{5}{16}$

CRACK
OFF
FOR MRS-ZEISEL
No. 6009

B 233

4059 Water
Bottle

No. 6009 - MRS ZEISEL



Emil J. Krall Sr.

Remembering Emil J. Krall, Sr.

Susan Pennington

Thirty six years ago this month, famous Heisey engraver, Emil Krall, passed away. It seems, therefore, fitting that we pay tribute to him for the splendid contribution he made to A. H. Heisey & Co. and to the world of glass.

During his years at Heisey, Mr. Krall traveled to many states to demonstrate his engraving skill at major department stores. The photograph above was taken in 1936 and was used in newspaper advertisements (pictured on next page) to announce his scheduled visits.

Recently, I spoke with Edgar Lange Jr. of Newark, who is the grandson of Emil Krall. He explained that he is the son of Emil Krall's daughter, Martha. Mr. Lange said that in the years since Mr. Krall's death, his wife Katherine, daughter Martha, brother Willibald, and son Oscar have also died. Emil Krall's son, Emil Krall Jr. is now 80 years old and lives in Tampa FL. Emil Jr. and his wife recently celebrated their 55th wedding anniversary.

Though years have slipped by, Emil Krall's memory lives on in the beauty of the breathtaking masterpieces he left behind.

From the Newark Advocate July 24, 1956

Obituary *Emil J. Krall Sr.*

Emil J. Krall Sr. 74, of 167 S. Central Ave., retired master glass engraver, and vice president of Glastonbury-Krall, Inc. died at 2:55 p.m. Tuesday in Newark Hospital.

A former employee of A. H. Heisey & Co. as an engraver and designer, he was outstanding in his field of work, and remained there until he founded and organized the Glastonbury-Krall Co. While he had retired from active work, he remained as an officer of the organization.

A native of Arnsdorf-Haida, Bohemia, now Czechoslovakia, he was the son of John and Mary (Getler) Krall.

After finishing his training in Europe as a copper wheel engraver, he was chosen as one of two commissioned craftsmen to be sent to the Austria royal house, and served the royalty from 1900 to 1906.

Coming to the United States in 1907, he was naturalized in 1915. Before locating in Newark in 1932, he had worked at his trade in other cities, including Toledo and Cleveland. He was a life member of the American Flint Glassworkers Local, No. 4.

Surviving are his widow, Mrs. Katherine Krall, whom he married more than 52 years ago in Austria; one daughter, Mrs. Edgar Lange and two sons, Emil Krall Jr. and Oscar Krall, all of Newark, also six grandchildren, and four great grandchildren. Mr. and Mrs. Krall celebrated their 50th wedding anniversary at their home, then at Buckeye Lake.

A daughter Ruth died in 1938, and a brother Willibald Krall, also a former engraver to the Royal court in Vienna, who had been associated with the A.H. Heisey & Co. died in October, 1955, in Marshfield, Wis.



Watch a
Master Craftsman
Engrave Lovely
Heisey Glassware

EMIL KRALL working on a copper wheel engraving fine glassware.

Emil Krall, former member of the Austrian royal household, is now demonstrating in our glassware department. Come in and see the exquisitely fine designs engraved on lovely Heisey glassware. Mr. Krall has engraved glassware for Emperor Francis Joseph of Austria, former Kaiser Wilhelm, King Leopold of Belgium and for practically every royal table in Europe. You may purchase actual samples Mr. Krall will engrave for you or you can place an order for large quantities if you desire.

Glassware Specials for this week
HEISEY Crystal Console Sets
with candelabra **5.95**
HEISEY "Old Colony" Stemware
in all types Ea. **25c**

Glassware . . . Fifth Floor

THE MAY CO.

We Give and Redeem Eagle Stamps

Glass Cutting Demonstration
MARCH 16 through 20
In the Glassware Section, Second Floor



See the Master Craftsman
Mr. Emil Krall, Sr.

... Foreman of the Engraving Department of the Heisey Glass Company, skillfully executing beautiful designs on glass.

It's fascinating to watch Mr. Krall, one of the foremost glass cutters of the world today, produce his intricate designs on vases, bowls and goblets. At one time a glass engraver to the royal house of Austria, he goes about his work with speed and adroitness that will amaze you. Plan to stop in the Glassware Section this week to see him.

Second Floor, North, Wabash

MARSHALL FIELD & CO.

New York - Herald Tribune
June 3
**GLASS ENGRAVER TO
ROYALTY... AND YOU!**



See Mr. Emil Krall, Sr., of the Heisey Glass Company, cut beautiful designs on glass in our Glassware Department on the Fourth Floor. Mr. Krall was at one time glass cutter to the Austrian royal family and has engraved glassware for practically every royal table in Europe. You may buy the actual pieces Mr. Krall will engrave for you, or you can place an order for any quantity you wish.

GLASSWARE SPECIAL:

HEISEY'S RIDGELEIGH

3 Piece Mayonnaise Set **1.09**
6 Piece Cigarette Set **EACH**
8 Piece Coaster Set

BLOOMINGDALES—Glassware—Fourth Floor

YOU'RE INVITED TO MEET
EMIL KRALL
noted glass engraver to royalty



The famous Emil Krall—who once engraved royal crests on the glassware of European nobility—will be at Kaufmann's today! Come in—watch him at his fascinating work. Have him engrave your monogram on distinctive-looking Heisey glassware.

SPECIAL!—SAVINGS OF 2.40

during Emil Krall's demonstration!



Heisey Tumblers, 10, 8, and 5-oz. sizes, with 3-letter monograms, regularly 7.55 dozen..... **5.15 doz.**

Heisey Stemware, with 3-letter monograms, regularly 10.80 dozen..... **8.40 doz.**

Orders at special prices taken until May 7, seventh floor

KAUFMANN'S

TELEPHONE VOLUNTEER 5-5900



BLOOMINGDALE'S
LEXINGTON AVENUE - 59th STREET
NEW YORK

June 12, 1937

Mr. R.C. Irwin
A.H. Heisey & Co.
Newark, Ohio

Dear Mr. Irwin:

We want to thank you for sending Mr. Krall to us and for the splendid co-operation we received from your company.

The demonstration proved very successful and we are looking forward to having another in the Fall.

Yours very truly

BLOOMINGDALE'S
L. Hoemig
L. Hoemig
China & Glass Dept.

KAUFMANN'S

fifth avenue
pittsburgh

September 23, 1936

Mr. R. C. Irwin
A. H. Heisey & Company
Merchandise Mart
Chicago, Illinois

Dear Mr. Irwin:

Mr. Krall has just finished his demonstration here having sold over 125 dozen monogrammed pieces in a week. I think this was quite excellent and have asked Mr. Heisey to have him here again about the middle of next June.

When do you expect to be through here again?

Yours very truly,

J. Faulds
J. Faulds

jf/bt

Stems, A Reintroduction

Carl Sparacio

Since we got to talking about Heisey stems the last time out, it might be helpful to backtrack a bit and repeat some of what I'd written on stems in the past. Surely there are new collectors who don't have access to the early issues of the *Heisey News*, as there must be old collectors who, like me, can't remember past yesterday's dinner.

Back in July of 1975 I wrote, *Stems—An Introduction* and that literary gem follows. Please note that today's asides are in italics enclosed in [brackets]:

"Over the past few years we've seen the collecting of Heisey stemware grow from an interesting sideline to a major collecting category. This is not surprising as no other area of collecting offers the variety and challenge inherent in stems [*the author had just reached the letter "I" in the dictionary*]. Many stems, of course, are one item patterns but others are part of a complete stem line and this adds greatly to the number of pieces a stem collector may consider. With all this we still see only the tip of the iceberg [*clever cliché*] for many variations must be included in the stem game.

"Along with the variety of stem pieces in each pattern, from the stately goblet to the petite cordial [*he was heavily into adjectives, too*], we can add color - plain or in combination. Consider, too, the etchings (regular or deep plate) and cuttings whether done by Heisey or a decorating company.

If precise information were available on the number of variations made in each stemware pattern we might be able to arrive at the total number needed to boast of the complete stemware collection. In spite of all the documentation done on Heisey, surprises seem to turn up almost daily. We can never know the absolute total [*speak for yourself, dummy*].

"Nor have we given thought to related glassware such as tumblers, mugs and barware [*now there's a rarity - a mug with a stem*]. Taken as a whole, the number has to be astronomical. If you're the type who can get hung up on assembling a complete collection of anything, stay away from stems--it's an impossible dream but it is also the charm of stems.

"How, then, does one collect in an area where the odds are against ever putting together a complete collection? [*one piece at a time, of course*] The only way to beat the frustration of impossible numbers, is to decide on a category and then charge (as in "attack", not "pay later"). The options are fascinating; you can specialize in goblets, or parfaits, or wines, or champagnes, or cordials, etc., etc. Perhaps your preference will be to put together a complete table service in a single pattern. Many collec-

tors have done this with the Ochid etching on the Tyrolean stem but there are many other possibilities.

"Color is also a category that will keep you hopping. You'll learn that the more common colors are actually rare in some patterns. A Cobalt Spanish stem is not difficult to find but the same stem in Sahara is tough. You'll hunt down most colors in Old Sandwich but Flamingo will lead you a merry chase. Albemarle is beautiful and stately but in Marigold it's spectacular and elusive.

"Grudgingly we admit that the top stemware collectibles are the cordials. They are dainty and elegant and, more important, take up very little room. Be prepared to pay premium prices for cordials. Wines will be less expensive but they also require very little room and they have the advantage of being made in more patterns than cordials [*they also hold more liquor*]. Our own preference is the goblet. A goblet best shows off its pattern and its etching or cutting, should it have any. They are also available in more patterns than any other type of stem.

"You may prefer the pressed stems or egg cups. The latter are limited mostly to the fine old patterns. What you choose to collect is limited only by your imagination [*his vocabulary is also limited*]. Whether you collect to set a table or fill a china cabinet, the challenge is there.

"In the future columns we'll deal with individual stem patterns and the peculiarities that may aid in identification. We'll report on new discoveries and answer your questions. Once in a while we'll throw in some opinion and an attempt at humor. The first will be identified--the latter will be pure luck".

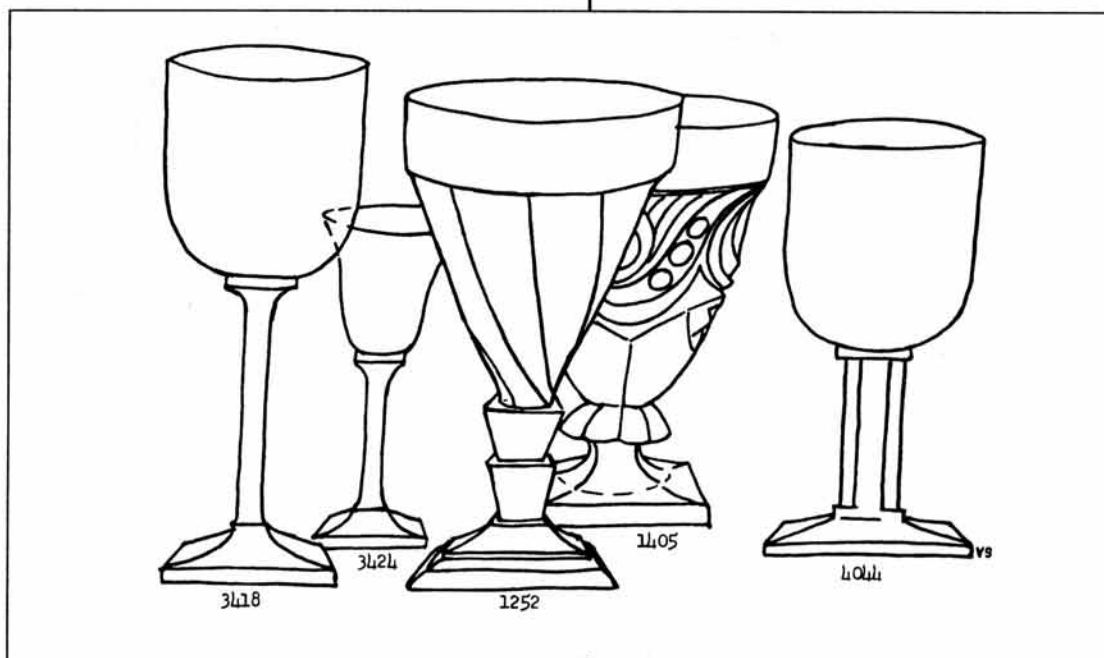
[*The following related material appeared in part, and was written for Diamond Dust, the Heisey Heritage Society's newsletter in December of '76.*]:

"I've gotten hundreds of letters asking if there is a stem category which is limited and within reach for folks who don't want to get involved with a large and impossible collection. So I lied about the letters.... but suppose someone did write? There are many specialized areas of stem collecting which would not involve a large number of pieces. Animal stems come to mind right away but they are not always within reach. Two colors (other than crystal) in one stem would be a small category but that could also be very expensive.

"A really way out collection can be confined to just eight patterns: #820, #1001, #3476, #4046, #4063 and #5015. They are all listed in Bradley, Ryan and Ryan's *Heisey Stemware* without pictures. Too tough, huh? O. K., I'll give you one that is easy and cheap. Kinky, perhaps, but at least it will put you with the in crowd--we who collect stems.

A collection of square footed stemware involves only five pieces and you'll have a sample of every one Heisey made. The drawing, done by the Vincent half of the Sparacios, tells you all you need to know to get started."

[Apparently, in almost twenty years, nothing has changed. I couldn't think of anything new to add other than better English. Next time we'll tell you if we spotted anything new at this year's convention. I hope we saw you there.]



Stem Match Up Susan Pennington

As Heisey stem collectors know, A. H. Heisey & Co. often used the same stem design to create more than one pattern. By using an existing stem style and changing the bowl style, a new stem pattern was created. In addition variations of an existing stems would be created. Sometimes the variation would be slight, so identification must be made carefully.

Today's Heisey stem collectors have an extra challenge before them when trying to master the Heisey stem patterns. The book Heisey Stemware by Bradley, Ryan, and Ryan, though out of print, is available as a reference tool in the Louise Ream Reference Library at the Museum. Other authors like Carl Sparacio, Louise Ream, and Neila Bredehoft have written about Heisey stem patterns in the *Heisey News*. For those of you who are veteran collectors, this little stem match should be a breeze but for some of HCA's newer members I hope it will be a bit of a tease.

Draw a line connecting each pattern on the left to one on the right which has the same or similar stem but different bowl.

#3418 Savoy Plaza	#4085 Kohinoor
#4091 Kimberly	#3380 Old Dominion
#3416 Barbara Fritchie	#3408 Jamestown
#3368 Albemarle	#4092 Kenilworth
#3414 Marrietta	#3414 Marrietta
#3360 Penn Charter	#4085 Kohinoor
#3409 Plymouth	#3424 Admiralty
#3411 Monte Cristo	#3408 Jamestown

Answers, accompanied by pictures, will appear in the August issue of Heisey News.

Article Encore

from Heisey News Vol. 1 No. 1 January, 1972

#1201 Fandango-- Heisey's First Pattern?

by Loren Yeakley

In her fifth book on pattern glass, Minnie Watson Kamm illustrates a pattern, not identified to a particular glass company, called *Diamond Swag*. To quote her description, "Four long swags extend from the rim to the base; with inverted arches across at the base, each broad arch overlapping the adjacent one on the center--side very near the base a diamond is inserted at this crossing. The glass sparkles and is crystal clear". In her sixth book on pattern glass, she includes a page from a trade magazine which identifies this pattern as Heisey's #1201. It was at this time she stated this was Heisey's first pattern. In her seventh book on pattern glass, she includes several plates from Heisey trade catalogs, one of which is #1201.

Ruth Webb Lee, another student of American Glass, included this pattern in her book on Victorian Pressed Glass and called it Fandango. Most of today's collectors call this pattern by the name Fandango. The early trade catalogs contained only the numbers of the different patterns. Most of the names were applied by the collectors and authors.

Whether Fandango was actually the first pattern manufactured by A. H. Heisey & Co. in Newark, Oh, we will probably never know. If one uses the numerical sequencing then #1200 Cut Block, could be one of the first major patterns. Minnie Kamm show this pattern in her sixth book and calls it Heisey's #1200.

We have seen a complete early Heisey catalog, undated of course, containing only the complete line they made in #1200. We own a complete early Heisey catalog showing the complete lines of four major patterns: #1201 Fandango, #1205 Fancy Loop, #1220 Punt Band, and #1225 Plain Band. This catalog contains more than 90 different molds in Fandango. The early patterns were made to resemble cut glass, so popular at the time. The design pressed into the glass is usually very sharp and detailed. Many times the glass is very brilliant and clear. This pattern has become very collectible and in this part of the country it brings a very good price. The complete line in this pattern is included in Vogel Book IV and has been found only in Crystal, sometimes decorated with gold. This pattern has not been found bearing the Heisey trademark.



Even though factual proof is lacking, Fandango is generally considered to be Heisey's first major pattern among today's collectors.

from Heisey News Vol. 1 No. 2 February 1972

Heisey's #1200--Cut Block

by Loren Yeakley

As we stated in last month's article, this was one of Heisey's very early patterns, probably beginning as early as 1896. Ruth Webb Lee includes this pattern in her book on Victorian glassware and calls it Cut Block. Mr. Vogel uses the name Square in Diamond Point and Minnie Watson Kamm, in her sixth pitcher book, refers to it simply as Heisey's #1200. She includes the factory advertisement from one of the trade magazines showing several pieces of this line.



This pattern is very plain with just an ornate band around the body, which resembles a row of diamonds filled with fine-cut. The remainder of the band is filled with diamond point. We have an original catalog showing this pattern in the complete line including table set, water set, nappies, salver, cruet, etc... It was made plain, or engraved which was probably lightly cut and decorated. Some decorating was done with acid and also with ruby stain. The small individual cream and sugar are often seen ruby stained as souvenir items.

This pattern was produced primarily in Crystal and so far no Crystal piece has been found signed with the Diamond H trademark. One finds the individual cream and open sugar in Custard, usually decorated as a souvenir item. These items were so popular. One of these items has been found with the Diamond H molded in the side bottom. No pieces have been found in any color other than Custard. This pattern has never been reproduced.

from Heisey News Vol. 1 No. 3 March 1972

Heisey's #160--Locket on Chain

by Loren Yeakley

This pattern, #160, has become a favorite among today's Heisey collectors. It was probably issued circa 1897-1899, due to lack of the company trademark. The job of researching early



Heisey patterns would have been easier if the catalogs and price lists had been dated. Surely this pattern must have been copied from one of the earlier Sandwich or Pittsburgh patterns. The delicate fine lines of this pattern are so unlike most of the heavier dominant patterns of the early Heisey years. Most of the uncovered pieces in this line are decorated with a horizontal row of beads, nearly round and not quite touching each other. The main body is divided into sections by bands made up of raised lines, a row of figures in relief between. Around the top of each section is a swag of beading resembling a chain. Suspended from each swag is a large oval locket which covers the main part of each section being outlined with beading on a plain center. The background section is stippled. One early price list, undated, offers this pattern in 22 items, namely: sugar and cover, cream, spoon, butter candy with cover, 4" nappy, 8" nappy, 8" footed bowl (compote) salver (cake stand), 8" plate, 9" plate, 1/2 gallon pitcher, tall celery, molasses can, 6 oz. oil, salt bottle (shaker), toothpick, custard, tumbler, goblet, wine, pint cream, pickle tray.

In addition to plain Crystal, these same items were offered in Canary (Vaseline), Emerald and Crystal with green and gold decoration #37. Thought you might be interested in knowing that the toothpicks sold for 20 cents a doz. in crystal with green and gold decoration.

This pattern has not been reproduced.

Excerpt from Heisey News Vol. No. 4 April 25, 1972
Heisey's #1205--Fancy Loop

by Loren Yeakley

This pattern #1205 is also one of Heisey's very early patterns. Most of the pieces are very heavy with an all over pressed design. Minnie Watson Kamm christend this pattern Fancy Loop obviously because many of the pieces contain loops filled with cane weaving. The glass found in this pattern is not always of the best quality, usually associated with Heisey glass, but the heavy overloaded pressed pattern was evidently very popular.

One of the early price lists offers over 160 items in the pattern. In addition to the various pieces bearing the *fancy loops*, many pieces were made in a very ornate variant, Vogel Book IV contains several catalog pages showing many different pieces of Fancy Loop. One must watch very carefully when scanning the antique shows and flea markets because the stemware in this pattern is easily overlooked. The line of tumblers may be found



with the loops or in the variant but the stemmed pieces are found only in the variant.

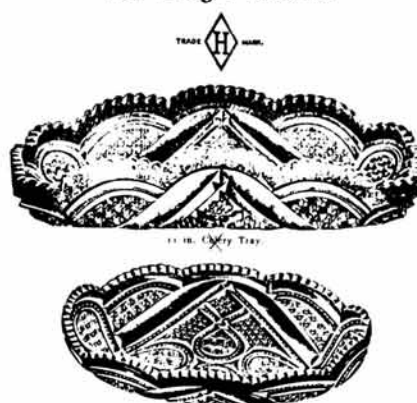
In 1897, Sears Roebuck and Co. catalog offered items in this pattern for sale. A table set shown which consists of a covered butter, covered sugar, creamer, and spooner. The price was 90 cents for the set. Also shown is a berry set: one bowl and six sauces, the price was 70 cents. This pattern is very popular among Heisey collectors since it is one of the very earliest patterns. It is relatively easy to find in crystal due to the large amount made. It may also be found in Emerald but commands a much higher price. It was also offered in Crystal and Emerald with a rather heavy gold decoration. The Emerald decorated with gold is extremely attractive and an asset to any collection of glass. No piece of this pattern has been found with the Heisey trademark and more than likely all the molds were destroyed long before the factory ceased operation.

Editors Note: In 1972 the Heisey News, then a brand new publication, presented a wide variety of interesting and informative articles to the readers. Twenty years have past, yet much of the information in those early articles remains just as informative as well as interesting today. Since the early issues of Heisey News are no longer available for purchase, some members may not have had the opportunity to read the first issues.

The **Article Encore** segment will appear periodically and will feature some of the original columnists and excerpts from their first articles.

This month's feature Columnist, Loren Yeakley, was one of the original twenty members of HCA. He and his wife, Virginia, have collected Heisey since the 1960s and authored a book on Heisey glass in color. Over the years, Loren and Virginia have maintained their interest in Heisey. Loren retired from a career with the government six years ago. Today he and Virginia keep busy working at Appletree Auction Center and taking trips when they can.

No. 1205 Pattern.



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For Sale: Heisey Orchid Donna pitcher, \$450.00 firm. (614) 457-4830.

For Sale: (1) #107 Wellington 10" candlestick, Moongleam, w/cut, \$150.00; matching floral bowl, Moongleam, \$ 75.00. Mrs. James Brake, 6659 Mt. Gilead Rd., Fredericktown, OH 43019, (614) 694-5186.

Wanted: Heisey baskets: etched, cut, colored, or whimsey. Send price and description to Kim Carlisle, 28220 Lamong Rd., Sheridan, IN 46069 (317)758-5767.

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2802 Irwin Rd. Ship & Ins. Extra
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#5010 Symphone parfait, w/Minuet etch, (3) ea.	\$ 40.00
#5010 Symphone ice tea, w/Minuet etch, (12) ea.	\$ 60.00
#5010 Symphone low sherbet, w/Minuet etch, (2)	\$ 35.00
#5010 Symphone saucer champagne, w/Minuet etch, (11) ea.	\$ 40.00
#5010 Symphone goblet, w/minuet etch, (18) ea.	\$ 45.00
#5010 Symphone 2 oz. wine w/Minuet etch, (4) ea.	\$ 70.00
#5010 Symphone 2-1/2 oz. wine, w/ Minuet etch, (8) ea	\$ 70.00
#70B Roseville Burmese candleholders/bookend, Black, pr.	\$225.00

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Milford, MA 01757 H = Marked

#393 Narrow Flute ftd. nut cups, H (7 for)	\$ 32.00
#1469 Ridgeleigh nut cups, H, (6 for)	\$ 30.00
#1503 Crystolite 13" oval tray, H	\$ 45.00
#1401 Empress 10" 2-hndl. salad bowl, H	\$ 55.00
#341-1/2 Puritan 3-pint squat jug, H	\$ 55.00
#373 Old Williamsburg 12 oz. ftd. soda, (4) ea.	\$ 20.00
#136 Colonial 6 oz. tumbler, H, (4) ea.	\$ 10.00
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#300 Peerless toothpick holder	\$ 95.00
#354 Wide Flat Panel oval hotel cr. & sug., Flamingo, H	\$ 60.00
#465 Recessed Panel 1# candy jar w/cutting, H	\$ 60.00
#473 Narrow Flute salted nut, Moongleam, H (2) ea.	\$ 20.00
#1101 Stitch 5 oz. custard, D/O, Flamingo, H, (3) ea.	\$ 16.00
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#1417 Arch 9 oz straight ftd. tumbler, Amber	\$ 95.00
#1469 Ridgeleigh 3 hndl. jelly, H	\$ 24.00
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#5003 Crystolite 10 oz. goblet, (3) ea.	\$ 25.00
#1401 Empress mayo., dolphin ftd., Sahara, H	\$ 50.00
#1401 Empress 13" celery, Flamingo, H	\$ 27.50
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#112 Mercury 1-lite candlestick w/Orchid etch, pr.	\$ 85.00
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#1231 Ribbed Octagon hotel cream & sugar, Flamingo, H	\$ 45.00
#1469 Ridgeleigh 2-part 6" jelly	\$ 18.00
#1252 Twist 6" plate, Moongleam, H, (4) ea.	\$ 17.00
#1425 Victorian 3 oz cruet, H	\$ 52.50
#1519 Waverly 4" ftd. mayonnaise w/Orchid etch, H	\$ 62.50

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#310 Ring Band tumbler, rose dec., Custard, H,	\$ 47.50
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#335 Prince of Wales Plumes 5" jelly compote, gold, H	\$ 95.00
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#350 Pinwheel & Fan 8" bowl, H	\$ 40.00
#353 Med. Flat Panel 8" trumpet vase, HH	\$ 37.50
#362 7 oz. syrup, cut, H	\$ 45.00
#372 McGrady 5 oz. syrup, H	\$ 45.00
#373 Narrow Flute covered mustard, H	\$ 19.50
#393 Narrow Flute 1 qt. pitcher, H, Pat'd 6-25-12	\$ 65.00
#393 Narrow Flute 3 part oval relish, Moongleam, H	\$ 62.50
#407 Coarse Rib 6" oval pickle dish, H	\$ 17.50
#442 Colonial 8" vase or straw jar, H	\$ 45.00
#469 Hartman 1/2# candy jar w/cover, cut, H	\$160.00
#1184 Yeoman cup & saucer, D/O, H, 2 sets, ea.	\$ 10.00
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#1205 Fancy Loop 10" oval celery	\$ 29.50
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#1447 Rococo 7" jelly or candy comport, H	\$ 55.00
#1469 Ridgeleigh 7" oval divided relish, HH	\$ 19.50
#1469 Ridgeleigh cruet w/103 ps	\$ 52.50
#1472 Parallel Quarter 12" floral bowl w/492 etch, H	\$ 32.50
#1485 Saturn 2 oz. cruet w/stopper	\$ 67.50
#1503 Crystolite 6" oval mayonnaise, H	\$ 37.50
#1503 Crystolite 6" rnd, ftd., cvrd. candy	\$ 45.00
#1503 Crystolite cvrd. marmalade, H	\$ 47.50
#1503 Crystolite 10" square shallow nappy, H	\$ 57.50
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#1503 Crystolite dressing bowl, H	\$ 23.50
#1506 Whirlpool oil & vinegar bottle	\$ 42.50
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#1252 Twist 13" divided relish, Flamingo, H	\$ 28.00
#1252 Twist 13" celery tray, Flamingo, H	\$ 24.00
#7 mayonnaise ladle, little cutting dec., H	\$ 14.00
#1567 Plantation 10 oz. blown goblet, (2) ea.	\$ 25.00
#1405 Ipswich 5" sodas, H, (6) ea.	\$ 15.00
#1255 Pineapple & Fan 10" fruit bowl	\$ 75.00
#1255 Pineapple & Fan 10" vase	\$ 40.00
#1776 Kolonyal half gallon jug, (minute chip on base), H	\$175.00
#1519 Waverly 13" gardenia bowl, w/Orchid etch	\$ 65.00
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#300-1/2 Colonial finger bowl, (2)	\$ 10.00
#1056 12 oz. goblet, H	\$ 25.00
#1205 Raindrop 12" floral bowl, Moongleam, H	\$ 25.00
#1469 Ridgeleigh ind. cream, oval, H	\$ 15.00
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#3324 Delaware 9 oz. goblet D/O, Flamingo, (5 for)	\$300.00
#5010 Symphone, W/O, w/#921 Danish Prince cut: 9 oz. goblet (6), 6 oz. saucer champagne (8), 3-1/2 oz cocktail (8) (All for)	\$900.00
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#1252 Twist 10" celery, H	\$ 25.00
#433 Greek Key 3-pt. jug, (crack), H	\$ 38.00
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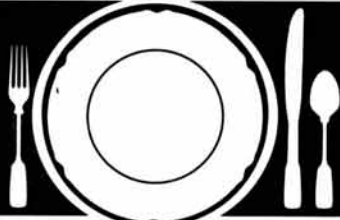
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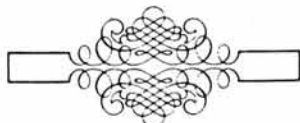
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NEWARK, OH 43055**

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DATED MATERIAL 6 - 26 - 92